

edward johnson building
faculty of music
university of toronto



MELVIN BERMAN, OBOE

A RECITAL COMMEMORATING HIS TENTH YEAR
AT THE FACULTY OF MUSIC

SUSAN CHENETTE, PIANO

WALTER HALL

SUNDAY, NOVEMBER 22, 1981

3 P.M.

PROGRAM

Fantasy Pieces, Opus 2

CARL NIELSEN

Romanze
Humoresque

The Fantasy Pieces are early works by Nielsen, composed in 1889 and dedicated to Olivo Kruspe, who was the solo-player in the Royal Orchestra in Denmark. The influence of Danish folk music can be heard in the clarity of outline, the freedom from sentimentality and especially in the sense of motion.

* Sonata for Oboe and Piano

OSKAR MORAWETZ
(b. 1917)

Moderato - allegro moderato
Adagio
Allegro non troppo

Since coming to Canada in 1940, Oskar Morawetz has established himself as one of Canada's leading and most frequently performed composers. In the past four years, Morawetz has been commissioned to write sonatas for flute, oboe, clarinet, bassoon and horn with piano. This is the first performance of the Sonata for Oboe and Piano.

The first movement is in free sonata form. It begins with a vigorous rhythmical pattern in the piano and a cadenza-like solo in the oboe. This is followed by several themes of more melodic character in the allegro moderato section. The exposition dies out with a pianissimo long note in the oboe when a sudden interruption marks the beginning of a combined development and recapitulation in which all the opening themes are extended and developed. The second movement is an expressive adagio. To a certain extent, it could be called ternary because some of the thematic material of the first section returns in new colours and textures toward the end. The third movement is lively and bright, full of rhythmical vitality.

* Première performance

Concertino for English Horn

GAETANO DONIZETTI

Andante - Andante - Allegro

Donizetti is certainly best known as an opera composer but he also has the distinction of being one of the few composers to write a work for English horn and Orchestra, especially a work which uses the instrument in a brilliant, extroverted way rather than in the pastoral, reflective manner associated with the instrument. Donizetti wrote this Concertino in 1816 for a fellow student at the Liceo Filarmonica in Bologna to perform at an examination. It is in one movement--andante introduction, theme and three variations, and extended coda.

INTERMISSION

Cantata #94 - Aria

J. S. BACH

This is an alto aria, "Betörte Welt", from Cantata No. 94, "Was frag ich nach der Welt." The warm, dark tone of the English horn is an effective substitute for the alto voice. In this aria the chorale tune is presented in the form of an elaborate melisma.

Lesley Young, English horn

Sonata in A minor

GEORG PHILIPP TELEMANN

Andante (Siciliano)

Spirituoso

Andante

Vivace

Telemann was an extremely prolific composer who was better known in his day than Bach. Part of the reason for his popularity was that he published a great deal of music for various combinations of instruments that was suitable for amateur music-making in the home. He also organized concerts, where the general public could hear all kinds of his music both sacred and secular. Telemann composed approximately 200 sonatas. This piece, with its slow, fast, slow, fast pattern of movements, is typical of his instrumental writing.

Fantasy Pieces, Opus 73

ROBERT SCHUMANN

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

The Fantasy Pieces were originally scored for clarinet or cello and piano. They were composed in 1849, the same year as the Three Romances for Oboe and Piano, and are very similar in texture and formal design. The first piece, marked "tender and with expression" is binary in structure with a coda. The last movements, "lively, bright" and "quick and with fire", both have a middle section in a contrasting key followed by a return to the opening material and a coda. Today's edition is a transcription for oboe written by Melvin Berman.

- Notes by Catherine McClelland

Next Faculty of Music Events:

Opera: "La Perichole" by Offenbach, November 27 and 28, 1981
at 8 p.m. in MacMillan Theatre

University of Toronto Concert Band, December 6, 1981 at 3 p.m.
in MacMillan Theatre